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INDIA'S NATIONAL PAN-GENRE MUSIC MAGAZINE

the Score magazine

MUSIC CHINA

READ UPDATES ABOUT THE RECENT MUSIC CHINA EXPO & SOME HEADS UP ABOUT MUSIKMESSE 2016

BAND OF THE MONTH

ANANTHAAL

THE TRIO TALKS TO US ABOUT THEIR MUSIC, STORY BEHIND THEIR NAME AND MORE.

STAR OF THE MONTH

TANISHK BAGCHI

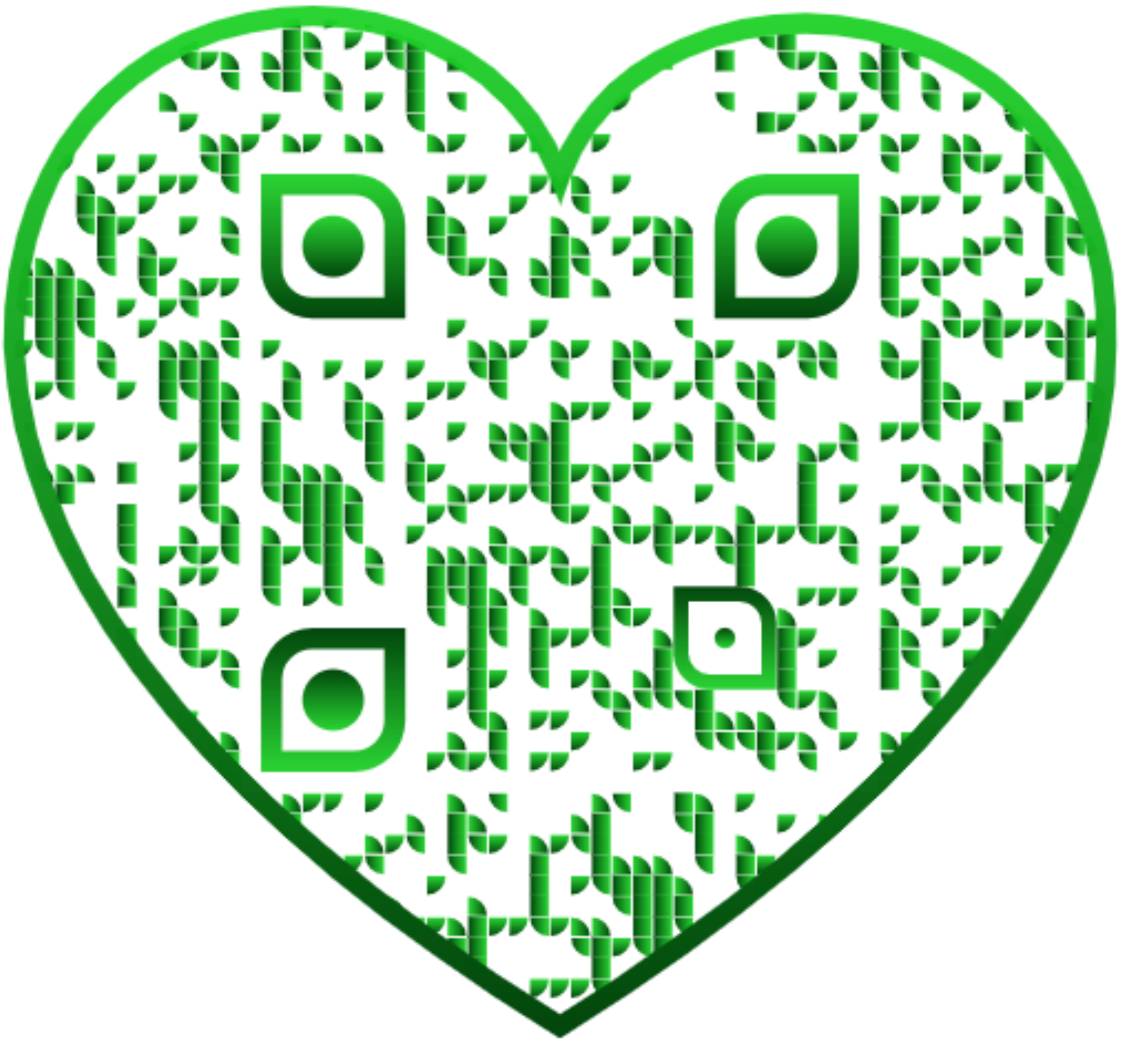
THE FRESH KID ON THE BLOCK SPEAKS TO US ABOUT HIS MUSIC, INSPIRATIONS, AND MUCH MORE.

COVER STORY

KANIKA KAPOOR

THE BABY DOLL SENSATION TALKS TO US ABOUT HER FUTURE ASPIRATIONS, MUSIC, AND SOME UNSPOKEN SECRETS

ALSO INSIDE : 9 TOP MUSIC BOOKS, HOW TO BUILD YOUR PERFECT HOME STUDIO AND MORE.



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73, Anna Salai
Chennai-600 002
T: +91 44 28522780, 28516474, 42310326
F: +91 44 28585447
www.museemusical.in
info@museemusical.in

the Score magazine

Director, Strategy and Planning
Ajay Prabhakar

Director, Business Development
Pragash VM

Director, Marketing & Operations
Sneha Ramesh

Editorial Advisor
Nikila Srinivasan

Creative Director
George Vedamanickam

Lead Designer
Nipun Garodia

Online Content Contributors
Manisha Bhat
Nilankur Dutta

EDM content contributor
Nirupama Belliappa

thescoremag @highonscore
thescoremagazine.com
www.skore.in highonscore
contactus@highonscore.com
+91 95000 12975

DIRECTOR'S NOTE

Dear Readers

The Score Magazine team was invited to attend Music China and Prolight + Sound Shanghai 2015. Music China is considered as one of the most important Expos in Asia's musical instrument industry. Brands like YAMAHA have been supporting Music China and most of the brands showcased their comprehensive range of musical instruments to the market. The Expo is like a fantastic business opportunity for the big companies that produce musical instruments. First-time participating exhibitors enjoyed global business opportunities and the visitors were impressed by the quality and diversity of musical instruments as well as the number of leading brands present. There are a lot of people engaged in digital music education and kid's learning was the key highlight which was part of the Music China Education Programme. Seminars of Technology and Innovation were also well attended by industry people who wish to learn the latest music web audio application and MIDI technology. The Expo also offered deep insight in retail and online business strategies to more than 2000 attendees.

As always, we are trying to give you the best from the world of music and hope you enjoy reading this issue.

Happy reading!

PRAGASH VM
Director - Business Development

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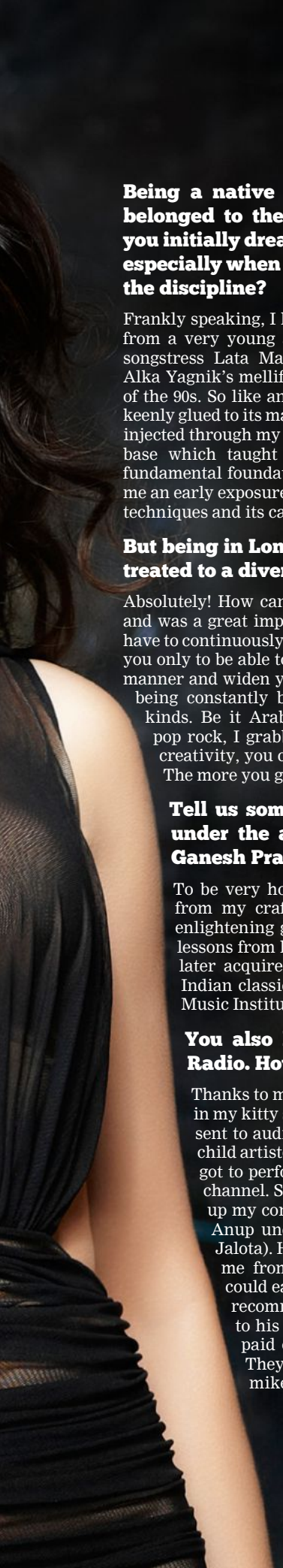
KANIKA KAPOOR

A passing glance at her may impel you to believe that she is simply a fizzy, sensuous voice with a ravishing, glamorous image. But Bollywood playback singer Kanika Kapoor is more than just what meets the eye. Score Magazine engages into a freewheeling tête-à-tête with the current year's Filmfare Awardee and discovers her other side as a woman of substance with strong shoulders. This 'Babydoll', 'Lovely', 'Chittiyaan Kalaiyaan', 'Nachan Farrate' hitmaker narrates her hitherto musical journey and talks about her future aspirations, her single woman status in a conservative Indian society and reveals many more unspoken secrets...



Being a native of Lucknow, your roots naturally belonged to the legacy of classical music. Didn't you initially dream of becoming a classical vocalist, especially when you underwent a formal training in the discipline?

Frankly speaking, I have always wanted to be a playback singer from a very young age. I grew up listening to Lataji's (doyen songstress Lata Mangeshkar) golden melodies and even ape Alka Yagnik's mellifluous voice tuning into her superhit tracks of the 90s. So like any other die-hard Bollywood fan, I would be keenly glued to its mainstream music and the dose was inevitably injected through my senses. But I owe everything to my classical base which taught me the ABCD of music as it forms its fundamental foundation. Fortunately, my serious grooming got me an early exposure to the ragas, its subtle intricacies, different techniques and its cardinal characteristic traits.

But being in London for a long time, your ears were treated to a diverse palette…

Absolutely! How can I deny that it added onto my vocal range and was a great impetus to my musical education too? See, you have to continuously imbibe the positive impulses strewn around you only to be able to harvest their benefits in the right possible manner and widen your capacity. In my case for instance, I was being constantly bombarded with the musical genres of all kinds. Be it Arabic, Spanish, soft ballads, deejay music or pop rock, I grabbed whatever my hands could lay upon. In creativity, you can't be really picky about your preferences. The more you gather, the richer your trove looks (smiles!).

Tell us something about your learning phase under the aegis of your respected guru Shri Ganesh Prasad Mishra of Varanasi.

To be very honest, whatever little success I've achieved from my craft today, it's all because of my masterji's enlightening guidance to me in shastriya sangeet. I took lessons from him for 12 long years since the age of 11 and later acquired my Master degree in the department of Indian classical music from the prestigious Bhatkhande Music Institute University of Lucknow.

You also had a brief stint at the All India Radio. How did that happen?

Thanks to my Guruji again that such an opportunity fell in my kitty so early in life. It was at his behest that I was sent to audition at Lucknow AIR (All India Radio) as a child artiste in the classical category. Afterwards, I also got to perform at Doordarshan on a National Network channel. Side by side, I did a lot of stage shows to build up my confidence level. Here, I'd also like to mention Anup uncle's name (eminent bhajan maestro Anup Jalota). He is my dad's close friend and has mentored me from onwards my tender teens. You know, I could earn a plethora of public shows merely on his recommendations. Hence, am immensely grateful to his benevolence too. Both their advice actually paid off to ease the pressure of my stage fright. They always said that 'the more you sing over the mike, the better you emerge as a consolidated performer'. The words descended as a morale boost for me at that susceptible age. Had I not known how to comfortably interact with the live-audience then, I would have remained petrified on stage forever! (Laughs)

You have collaborated twice with Dr. Zeus, first for your music video Jugni Ji and second for your peppy dance number Lovely in Farah Khan's blockbuster multi-starrer Happy New Year. How did you meet him and the two projects fall in place?

You see, am a thorough listener of different types of music, as I do earnestly feel that in order to be an avid music buff, one must be an extensive adapter and an effective receiver. I have an intrinsic knack for drawing in audio-visual signals and stimuli, if they appeal me and touch my heart. Same applied for the popular Pakistani television series — Coke Studio — where I had chanced upon an old Punjabi folk song 'Jugni Ji' by the very talented artiste Alam Lohar. Among many other likeable songs that the show had churned out, this particular heart-warming number somehow stuck with me as a lingering note in my system. For the next six months, I kept it on a loop and heard it on repeat mode whenever I could. I consumed it so much so that I ultimately ended up looking for a befitting producer to get it remixed by an efficient musician. Then Zeus (Baljit Singh Padam a.k.a. Dr. Zeus is a well-known Punjabi singer and music producer) appeared in the picture and the jigsaw puzzle instantly fell in place. He is a gifted music-maker and we reconnected during the recording of the blockbuster Happy New Year's playlist.

You seem to share a special bonding with the much sought-after composer-duo Meet Bros as they belted out consecutive chartbusters with your voice. Your comment…

Well, I have known both the brothers Manmeet and Harmeet Singh since childhood. They are very much musically-inclined and have done really good for themselves till date. Their songs are much in demand at the moment and am overly happy for them. They deserve every bit of the acclaim attained on their path so far. Our backstory is that the Meet Bros would attend the same school that my brother went to in Gwalior for six consecutive years. So by default, we hit it off as kids and got along together like a house on fire. We jammed along, exchanged musical ideas in between our study breaks and grew inseparably fond of each other as thick pals. Even our parents became one another's close family friends.

Years later, Ekta Kapoor (a renowned brand name in the contemporary showbiz industry and a leading Indian TV-film producer plus, an eagle-eyed talent-spotter) heard my voice in the 'Jugni Ji' track and wanted to use it in one of the songs from her then unreleased erotic-horror movie, Ragini MMS2. I thought I was over the moon and without batting an eyelid, jumped straight at the plum offer. Fact is that, I was blissful on two counts. It was not only my maiden playback assignment but also the first time I was getting a scope to work with the Meet siblings on a professional platform. I flew back to India from London and exactly three days after my landing, I had recorded the song. I still remember it was in May 2013 and the song caught the airwaves in 2014. It not only lent me a perfect fillip to find a foothold in this competitive entertainment arena but also reaped multiple rewards on my way. I couldn't have asked for more!

Tell us something about your forthcoming Bollywood ventures...

My hands are full as of now and at least nine songs are ready to hit the broadcast conduits in the next couple of months.

Do you think, because of your oomphy voice-texture, you mostly get cast in a particular type of songs? Can that be a minus mark to curtail your versatility which is a salient trait in your chosen field?

It's no harm to have sex-appeal exuding from your vocal chords. Rather I consider it to be a superlative quality. But having said that, am not averse to romantic ballads, love-songs, mujras, semi-classical tracks, et al. For example, if you carefully listen to the 'Chittiyaan Kalaiyaan' song, it kicks off with a folksy flavour and then flows forth with soulful sweetness in the antara. For future, I can definitely promise a more varied repertoire to my fans.

Any dream endeavour on the cards?

Yeah but it's too premature to announce it at present. I can only disclose that I have been working upon a musical collaboration with a noted male artiste of international repute for the last eight months or so. I will talk about it when the time is ripe. But if you ask me about my wish-list then I will certainly mention veteran actress Rekhaji's name, who I want to lip-sync my songs on the celluloid. Ideally, it will be a sultry Sufi number modelled along the lines of either Reshmaji's (late folk singer of Pakistan and of 'Lambi Judaai' fame from the 1983 Bollywood film Hero) heavy, sonorous voice or the originalmallika-e-tarannum (melody queen) Noor Jehan's gayaki (singing style) and expression. Hope this yearning of mine is fulfilled very soon. Well, any takers out there? Hmm...let me keep my fingers crossed (smiles)!

What motivates you in life and eggs you on to conquer all adversities?

I think am a hard nut to crack (cackles)! My greatest driving force is my mantra to sustain a cheerful stance in every odd situation I'm put into. My funda is to stand as a resolute tree amidst a rough storm. See one thing we must all be aware of is that change is the sole constant factor of life. Today, you may emerge a winner but tomorrow you can slip into the dust. Darling...you rise up only to fall down. That's the circle of our earthly ride and part and parcel of this mundane existence. Take it as a good game and grasp its tricks and trades to tide over the crisis.

You are a mother of three and have been balancing your responsibilities with professional commitments like a seasoned pro. How do you make it possible?

By living my life out of a suitcase, ha-ha! Jokes apart, there is always a lot of travelling involved in my jam-packed hectic roster. My kids stay abroad in London and are being schooled over there. They are very young now and I have deliberately kept them out of the public purview as at this age, they are clueless to tackle the media attention. However, I do upload their pictures off and on in the social networking sites (e.g. Twitter, Instagram, Facebook etc.). As for me, am like a non-stop battery which lives, breathes, talks and sleeps work and slogs like a dog round the clock (grins)! There is actually no me-time on my table.

You also endorse a humanitarian cause and have been signed up by an NGO to champion for the noble purpose of children's education.

This is something which I don't converse much about in the Press. But as they say, charity begins at home, same goes for me as the very values of ethical work were deeply instilled within me ever since I was a child. While growing up, I have actually seen my mum as a Samaritan coordinating with several NGOs in their social activities. Even my own chachi (aunt) would run an amazing school for the differently abled pupils. I know for a fact that every child has a birthright to formal education, irrespective of his/her class, religion, colour or creed. We have been always taught right from the beginning that we are lucky enough to have every necessary facility within our reach. So in a way we owe it to the Almighty and must give it back to the society by offering help to the needy from our limited means.

You are a hazel-eyed beauty with a gorgeous profile and are camera-friendly as well. Isn't this a superb combo for acting offers to pour in?

I won't refute that am getting acting calls. But given my current busy calendar, I have to put everything else on the backburner and concentrate only on the work near at hand. I have to prioritise my agenda and take things one at a time. If something really excites me to the core, I'll take the plunge without any ifs and buts. I'm a free spirited bird after all!

You're a single woman and an inspiration to all new-age feminist fighters. But is it difficult to be a solitary go-getter within an Indian social fabric?

I have seen both the happier and harsher facades of life and it's clearly dawned on me that the only way to shut all prying eyes, ears and wagging tongues is with your dedicated hardwork. For a single Indian woman, it's never going to be an easy job as it sounds. You are constantly being judged and put under the scanner. Often things spiral out of control and rear their ugly heads as unfounded stories get circulated all over and you hear the most heart-breaking jibes about yourself behind your back. See people will be cynical and scornfully breathe down your neck. They will show no compassion. But you just have to be patient, resilient and ward off the trash they throw at you. Give in your best only to command respect in return. Period.

TOP 5 *songs by* KANIKA

Baby Doll (Ragini Mms 2)

Jab Chaye Tera Jadoo (Main Aur Charles)

Lovely (Happy New Year)

Desi look (Ek Paheli leela)

Lovely (House Remix) (Happy New Year)

Kamlee (Happy New Year)

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ENSEMBLE FEATURES

The AP-650 features a total of 250 built-in tones and 180 rhythms with full accompaniment. Utilizing the LCD display, layer sounds, rhythms and splits can be instantly recalled. The AP-650 also has a 16 track recorder and songs along with General MIDI compatibility; you can compose your own music and load and save songs to a USB thumb drive. The AP-650 has dual headphone outputs to practice quietly the powerful 30W per side speaker system will resonate throughout your home.

ADVANCED TECHNOLOGY

To complete the piano experience, the AP-650 features 256 notes of polyphony, enough horsepower to the most demanding musical passages and the ability to layer sound and use the damper pedal without worry of dropped notes. Celviano's Duet Mode allows student and teacher to practice at the keyboard simultaneously and the AP-650 can connect effortlessly to your computer via USB without the need to install drivers.

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Casio's new AiR technology, redefines the Celviano digital piano experience with richer and more genuine sounds. The AiR sound source enables the new Celviano models to deliver first-class realism and detail by providing damper resonance, which enhances the sounds of the dampers lifting off the strings when pushing on the sustain petal. Casio's AiR technology also compensates for the speed at which hammers strike strings at different velocities and key ranges, imperative for those who crave the authentic sounds and feel of a traditional grand piano.

USB MIDI

Casio continues the tradition or providing class compliant USB connectivity on Celviano digital pianos. This allows Celviano to be used with Mac or Windows computers without the need for downloading drivers. Class Compliant USB MIDI also allows Celviano digital pianos can also be used as a controller the Apple iPad simply with the use of Apple's Camera Connection Kit.

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JEAN DAVOISNE

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Drums Faculty - Spring 2016

Jean Davoisne is a versatile drummer who enjoys working with many different artists , from jazz to rock , rap , funk , metal and electro ... a communicable passion he likes to share with the audience! When not on stage or in studio , he teaches drums at his schools , works also for French National Education, Airbus EADS Industries as coach and team builder and organizes educational events and concerts. He hired and collaborated with various artists like : Ruby Biloskirka Conley (music industry conference), Divinity Roxx (Bass – USA), Dirk Verbeuren (Drums – France / USA), Rick Latham (Drums – USA),

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"It's great to see this school, the way its located - all you can do here is play music and that's fantastic. The faculty is fabulous, very well connected & from all over the world. Any person who wants to taake up music seriously should really experience S.A.M. In one sentence - its the best place for a musician to learn in India!"

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"I rely on gear that is as rugged and durable and sounds great. QSC is all those things and more."

QSC fuels ED LANOUETTE'S exploration of true musical freedom

Ed Lanouette has been playing bass for over 30 years, as a session bassist, music director, and jazz educator, with his range as a bassist affording him the ability to morph into many styles from jazz to metal. Apart from being associated with a plethora of projects involving experimental music and education among many, Ed is mainly recognized as the touring bassist for twice Grammy nominated Shadows Fall, often referred to as the force behind the deep soul stirring notes that fuels the band's musical magnetism. The bass virtuoso's on-stage presence almost naturally uplifts the vibe at concert or performance, and when asked about the secret behind his amazing energy, Ed credits a lot to the gear he uses. Key emphasis – his personal on-stage monitoring rig that comprises the alluring and compelling KW Series loudspeakers from global pro audio leader QSC.

The Shadows Fall bass player and music educator is another proud member of QSC's K for Musicians family, with Lanouette's first experience with the K Family Loudspeakers coming in at Odessa, Texas while on tour with Shadows Fall. Playing at a small venue where there was no room for bulky cabinets, the house sound engineer offered him QSC KW's as stage monitors for bass. "Of course I didn't think that the self-powered KW's would keep up, as many self-powered cabinets are a disappointment," says Lanouette. "I was quickly put in my place with the QSC's, and humbled. I knew right then and there that I wanted them – period! I was so done trying all the boutique bass amps, and believe me, I have had them all. I'm over it!"

I prefer clean, transparent equipment with lots of power and headroom!! QSC is the answer to all my bass amplification problems.

Onstage, Lanouette is currently using a KW152 and a KW181 with a Bass Pod XT Live to drive them. "The KW Series are amazing in that they are perfectly transparent; from the bottom to the top they are clean and accurate," adds Lanouette. "The power is awesome and I have plenty of headroom for those situations you run into in larger venues where they seem to gobble up the volume".

Lanouette confesses that he wasn't a fan of effects on bass, and a key reason for this among many was the fact that he felt most bass rigs don't do a good job of projecting effects well live. However, he asserts that he is majorly rethinking this notion now because of the immensely impactful KW Series rig that he's using currently. "You can stomp on the pedals all day and most people have no idea you're even are using an effect!!" he adds. "The clarity of the KW's solves this issue and has me rethinking my approach to effects. The KW Series are amazing in every way including articulation and punch."

Ed Lanouette is also deeply committed to the education of bass players, and established www.ebassonline.com, a free website for musicians to be inspired, explore theory, learn improvisation techniques and broaden their abilities. "I've had guitar players, horn players and of course bass players asking me about theory and how to use it. So I created ebassonline.com in an effort to help players who are looking to grow musically", he says. "I love music and I do this for the love of music. It's my way of giving back to something that has afforded me some of the most amazing experiences in my life." Lanouette is also currently writing and producing a project called Midnight Whiskey Worship with Jason Bittner (Shadows Fall drummer) and Steve Etzel, which has says is "a chance for all of us to breathe as musicians and to express ourselves." He is also working on a variety of freelance recording sessions and touring as the schedule arises.

Rounding off as he discusses the future and touring with his QSC KW Series rig, Ed shares "All I can say is that I'm inspired to be better and deliver better with each passing day. The KW Series inspires me to play exactly what I hear without limitation. There is nothing more disappointing than doing something and your equipment simply being able to keep up. But that's not the case with my KW Series. I have to say I am free. I am finally free thanks to QSC.

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Roland

XPS-30 Expandable Synthesizer

Roland is pleased to announce the XPS-30 Expandable Synthesizer, the latest addition to the XPS keyboard series. The XPS-30 starts with the great feature set of the popular XPS-10 and adds many enhancements for performing keyboardists, including refined acoustic and electric pianos, a larger selection of regional instruments, waveform expansion capability, a pattern sequencer, mic input, and more.

Lightweight, mobile, and easy to use, the XPS-30 is a highly versatile keyboard for stage musicians. It's filled with ready-to-play sounds like pianos, organs, strings, brass, and synths, plus authentic INDIAN TONES. And with its ability to run on batteries or AC power, the XPS-30 can be used everywhere from concert venues to casual street performances.

Acoustic and electric pianos are the first-call sounds for most keyboardists, and these essentials have been newly enhanced in the XPS-30 for improved sound and response. The regional instrument selection has been expanded as well, providing even more versatility for local playing. The complete sound sets from the XPS-10 and JUNO-Di are also included, and patches from those keyboards are fully compatible with the XPS-30.

To complement its onboard sounds, the XPS-30 supports internal waveform expansion via USB for unlimited tonal range. Over 1000 EXP sounds are available for free download at Roland's Axial website, including top-quality acoustic piano collections, world instruments, percussion, loops, and more. In addition, users can load in WAV sounds from their personal library and play them from the keyboard.

The XPS-30's intuitive design makes it easy to call up great sounds right away. Now, there are even more adjustable parameters and real-time controls than before, perfect for users who like to customize patches and manipulate sounds on stage. In addition, the number of Phrase Pads has been increased from six to eight, and the onboard sample import function offers twice the memory capacity of the XPS-10.

Thanks to the XPS-30's convenient mic input, singing performers can achieve great vocal sounds without having to carry around extra gear. There's a dedicated vocal reverb, plus a built-in vocoder and an Auto Pitch effect for singing with the "stepped" electronic sounds heard in many modern songs.

With the onboard eight-track pattern sequencer, users can easily capture their ideas for songs and beats. Non-stop operation enhances the creative flow, enabling the quick development of full arrangements. The sequencer is also great for supporting live performances with pre-made backing and on-the-fly looping.

In addition to being a powerful stage keyboard, the XPS-30 is an ideal partner for computer music production. The integrated USB audio/MIDI interface provides a solid front end for a mobile or studio recording setup, and there's even a dedicated DAW Control mode for controlling music software from the XPS-30's front panel.

Notable Features

- Mobile performance keyboard with pro sounds, enhanced features, and battery-powered operation
- Includes all the sounds from the popular XPS-10 and JUNO-Di, plus updated acoustic and electric pianos and additional regional sounds
- Wave expansion slot enables users to download new sound waveforms, available for free at Roland's Axial website
- Sample import function with twice the memory capacity of the XPS-10
- Large graphic display and hands-on knobs/sliders for easy navigation and editing
- Eight Phrase Pads for triggering samples and audio songs stored on USB memory
- Mic input and dedicated Reverb, Vocoder, and Auto Pitch effects for impressive vocal performances
- Intuitive eight-track pattern sequencer with non-stop recording for quickly developing song ideas
- USB audio/MIDI and DAW Control mode

To learn more about the XPS-30 Expandable Synthesizer, visit **Roland.co.in.**

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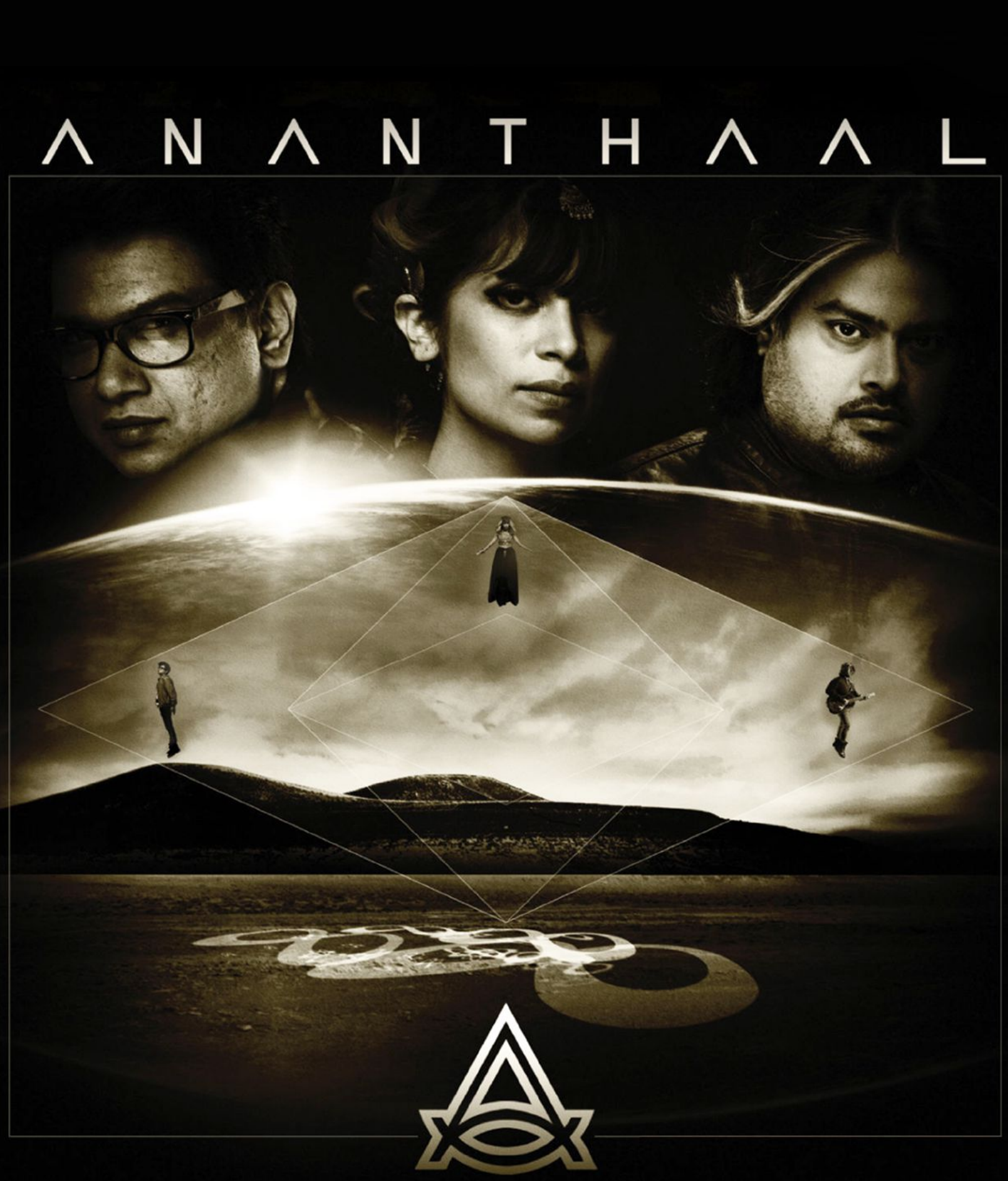
BAND OF THE MONTH

ANANTHAAL


ANANTHAAL

SNEHA RAMESH

We had a chat with Ananthaal about how they started their band, their concept, story behind their name and much more.

What brought you to the idea of starting a band, Clinton?

I always have loved the idea of music with surprises. Bringing strong but otherwise disparate elements together in a song is something I've always loved doing. When I worked with Vijay Prakash and Bianca in Coke Studio at MTV, they both received so much acclaim for their respective renditions I got an idea from there and found myself thinking of combining these two distinctive vocal styles with my own. And if I could write music that was distinctly India yet global at the same time, then this was a good way to start. That's how Ananthaal was born.

What is the concept of your band?

Clinton: The concept of Ananthaal, for me, has been to make music that reflects accurately where the three of us are as artists at this point in our lives. And the telling of each of our stories unfolds in what each of us brings to the table as you listen to each song on the album. The album has many different shades, just like people do, so I think conceptually it's a mirror to our souls as artists.

Why the name Ananthaal?

Bianca: Well, Clinton actually liked the idea of Infinity and so we decided to build on that concept. We used that thought while designing everything, from our logo, our album cover, our CD inlay and even our first video, 'Inayat' which was shot in Ladakh and because of the beautiful vastness of its landscape, it reinforced the idea.

Lyricist, Manoj Yadav mentioned the word, ANANTH which means "Infinity" and Clinton's wife, Dominique fused it with the word, "Taal which is "Rhythm" and this subsequently led to the coining of the word, "ANANTHAAL

Tell us a little more about the music you make?

Vijay: It's been in the making for many years actually ! I remember randomly jamming with Clinton during our advertising days. I guess all that gradually manifested into Ananthaal. While Clinton initially composes the song and makes a basic track for Bianca, and me, we add our creative ideas to the track during our vocal performance. We have recorded the songs together so there has been a cohesive approach on all songs. I guess that's how a band is supposed to be.

You recently launched your new debut album in September. Could you brief us about the album and tell us how it was received by your fans?

Bianca: The album is essentially 'Pop Fusion' in nature due to its strong melodic hooks and merging of styles, mainly Vijayprakash's Indian Classical background with our Western influences. We have been blessed to have the best musicians and lyricists in the industry collaborate with us on this album. Manoj Yadav, Amitabh Bhattacharya, Shellee, Siddhant Kaushal and Mohanrajan are the lyricists that have made these songs so meaningful and Gino Banks (drums) Sheldon D'Silva (bass) Pozy Dhar (guitar) and Beven Fonseca (keys) are our super talented musicians along with guest artists Dhruv Ghanekar, Embar Kannan and the legendary Louis Banks.

The album has been very well received so far with a lot of radio airplay and appreciation from the entire fraternity.

Could you tell us the contribution of each of the members to the band from a musical angle?

Clinton: From a songwriting perspective, I wanted this album to be very collaborative in nature. My studio is usually my haven and it's not unusual for me to lock myself in there for days when I'm writing all by myself for a film project. However I wanted to take a different approach purely because I really wanted all the three of us to feel like this album has a part of us in there. And so I would sketch out a very simple melodic idea sometimes, it would be as little as four lines or just a simple hook or a small opening verse, and I would whatsapp it to Bianca and Vijay and get their reactions. Sometimes they would add to it and send it back to me. Or if they liked the direction then we would meet a few days later in the studio and flesh it out. So by the time we approached the band we had very structured arrangement ideas in place, which we were all very comfortable with. The musicians then would add their bit of magic to the songs at rehearsal, and when we were all rehearsed and ready to record, we got into the studio and played together. We were all being recorded at the same time. That cohesive energy that you get when recording a song together just like as if you're rehearsing in a jam room, is something else. The record has immediacy to it, which is largely due to the spontaneity of all the musicians feeding off each other's ideas.

What inspires you all the most in making such good music?

Bianca: We have shared a musical history with each other over the years so I feel like during the course of the creative process, you could say we inspired each other's songwriting in a way. When you collaborate with someone that has different musical influences from you, its always challenging in the best way possible.

Even though we come from different musical backgrounds, we pretty much had the same goal collectively when it came to writing the material, which was to not limit our sound as far as possible and to keep it largely relatable to most people without forcing the fusion angle too heavily.

Which has been your best performance so far and why?

Clinton: I think as a band we've only just begun. The Ananthaal tour is underway and I think we can confidently say – "The best is yet to come".

Tell us about your upcoming projects.

Vijay: As Individual artists we all have a lot coming up… Clinton is busy composing for a couple of interesting movie projects and also regularly scores TV ads and his own live performances.

Bianca is busy with song recordings for a couple of films and she regularly gigs too. I am mostly occupied with my playback singing and shows and I am also currently judging few reality musical shows on the south Indian TV channels. But when talking about Ananthaal we as a band are currently busy on our promotional tour to various cities in India and also working on the videos for other songs in the album.

Clinton- you are going to be performing at the NH7 weekender this year. Are you excited about it? What plans do you have?

Yes, absolutely ! I'm very excited and I'm presenting "Ananthaal" and the music from the album. It's definitely gonna be a treat for the fans in Bangalore when they see us perform with Gino, Sheldon Beven and Pozy. Would love to see all of you there.

(From L-R: Mili Vizcaino, Greg Diamond, Marcos Nimrichter, Andre Sousa, Johann Berby and Barry Hogan)

THE FALL SEMESTER CAMP 2015

Swarnabhoomi Academy of Music

The Fall Camp 2015 at Swarnabhoomi Academy of Music was an amalgamation of training and learning and creation of fabulous music at various junctures of the workshop. The eight day workshop (October 23-30, 2015) was divided into parts – Music Production and Music Performance.

Music Production workshop was a three day event with students aspiring to make it big in the music production industry who came in from across the country to learn from the expert Mr. Barry Hogan. Barry Hogan is an Audio Engineer with a keen eye for quality and meticulous attention to detail, who demonstrates an amazing knowledge and enthusiasm for the music industry having worked with several Grammy award winning artists. His clients include Herbie Hancock, Prince, Pat Metheny, BoyzIIMen, J-Cole,Taio Cruz, Lil Wayne, Diana Krall, Justin Beiber, Ne-yo, The Blue Man Group, The New York Symphonic Ensemble, Pasadena Pops Orchestra, The Nashville Symphony Orchestra

The music production workshop included introduction to live sound (signal flow, consoles, PA and system measurement), live sound set up (planning & preparing, documentation, soudncheck), FOH mixing, introduction to music production, recording gear (mixing consoles, microphones, studio monitors and DAW), mixing techniques (understanding and application), practical session on recording, planning and producing a session, pre-production, recording, overdubs, recording an ensemble, planning a mix (headphones, monitors, critical listening, tone, dynamics and enhancement) and a practical session on mixing. Students experienced live training in the state-of-the-art S.A.M. studio and benefitted immensely with the exposure.

The music performance workshop started on October 26th, 2015 with an orientation for the students. The workshop included music theory, contemporary harmony, music of Brazil, rehearsal techniques, accordion workshop, basic ear training, technique labs, guitar clinic, carnatic music (introduction to ragas), introduction to music production, ensemble experience (vocal ensemble), carnatic meets World concert, reading rhythms, Latin American music, carnatic music (introduction to rhythms), piano and bass workshop, introduction to Portuguese music, Jazz improvisation, composition and arranging, African music, drum and bass workshop, piano and voice workshop, programming and sequencing and guitar and piano workshop. The workshop was full of practice sessions on music performance where students got an opportunity to apply everything they learnt.

Dr. M. Lalitha, internationally acclaimed violin maestro was the Chief Guest for the closing ceremony. She also conducted a master class for the benefit of the students.

Music performance workshop faculty is outlined below:

Marcos Nimrichter (Piano) - He is a pianist, accordionist, composer, arranger, music producer, television host and teacher. He created music for some phenomenal albums namely "Marcos Nimrichter" (2003), and "Radames in Company" (2005), for recording Fine Biscuit, and "Radames Gnattali – 100 Years. With the New Quintet (2006) by Rob Digital label. Along with an already established career, he has participated in shows, worked on albums with artists from Brazil and from the international jazz circuit. Some of the artists include Wynton Marsalis, Al Jarreau, Michel Legrand, Stanley Jordan, Billy Cobham.

Greg Diamond (Guitar) - Brooklyn guitarist Greg Diamond has been an emerging force in recent years and is now situated at the forefront of a new generation of contemporary latin jazz artists in New York City. Endowed with technical prowess and, above all, an impassioned distinguishable sound characterized by his mixed Latin American origins, Diamond puts forth an attractive and innovative concept of latin fusion in a modern jazz context.

Andre Sousa (Drums) - He is a contemporary drummer and a drum technique teacher. He attended the Academia dos Amadores de Musica (Portugal) and completed the fifth year of Musical Training. He has accompanied a number of well-known musicians in the international Jazz world such as Tete Montoliu, Steve Slagle, Phil Markowitz and Conrad Herwig and many other exceptional and popular musicians.

Mili Vizcaino (Voice) - Born in Spain, Mili Vizcaino is an accomplished contemporary singer and vocal technique teacher. She is a self-taught contemporary guitarist and also holds a Piano degree from Conservatório de Música de Badajoz (Badajoz, Spain).

Johann Berby (Bass Guitar) - The culture and musical sensibilities of Johann Berby are a reflection of his origins: Indian, Malagasy and Mozambican. Johann Berby began electric bass at the age of 16. In 2001, at 18, he became part of the C.M.A (Centre de Musiques Actuelles de Valenciennes) where he perfected his technique with Eric Plantain. He also entered the National School of Music in Valenciennes in the class of Charles Claisses who taught him classical upright bass and helped him with jazz studies. Johann Berby has worked and played with Trilok Gurtu Band, Vincent Ségal, Jan Garbarek, Marcus Miller, Yaël Naïm & David Donatien , Oumou Sangaré Group and so many others.

Sreyas Narayanun - He, who was earlier known by C. B. Ramanarayanan is Carnatic vocalist of outstanding merit and has been giving concerts in prestigious concert halls in India and abroad. He is an 'A' grade artiste of All India Radio and Doordarshan, Chennai.

Dr. S. Karthick - One of the most recognizable ghatam artists in the world today, Karthick has earned an international reputation for his path-breaking work in Carnatic music and in Crossover music. He studied for many years with the legendary 'Vikku' Vinayakram. Karthick has performed and recorded with every major Carnatic artist, done sessions work with film composers like A.R. Rahman, Harris Jayaraj and others, and done numerous collaborative projects with French Pianist Ariane Gray Hubert and others.

Star of the month

TANISHK BAGCHI

This fresh kid on the block is not just another rank newcomer in the music fraternity but someone who shows promise enough to stand out from the crowd with his quota of unorthodox sounds and individualistic music styles. 30-yearold Tanishk Bagchi opens up about his journey, projects, inspiration and collaboration to the Score Music Magazine in a casual chitchat.

"You see, certain songs (Banno tera Swagger) are life-changers. They give us our name and the confidence to find a toehold in our chosen fields. It means a lot for us as we two small town guys could live up to our parents' unspoken expectations.

How did you break into Bollywood as a composer and that too with a plum offer from the sequel to a successful franchise like Tanu Weds Manu? Tell us something about the song 'Banno Tera Swagger'.

It may sound a bit cliché but Bollywood was always my dream destination since childhood. Later on while working with my dad (music arranger Nanda Kumar) I had by default come across its musical magic and eventually pursued the same as my future career. Initially, I got into the remix zone soon after landing in Mumbai and did a couple of tracks from the reputed label of Times Music. During this period, I also gained a grip of good knowledge on sound production which in turn had granted me a scope to create my own music into the desired direction. Gradually after seven years of constant composing and producing music, things seemed to fall in place. By a sudden stroke of good luck, I just happened to meet Vayu Srivastav, who already wrote a string of songs and was willing to work with me. So I floated a small duo project called Oopar Ooopar and together we released it online on the Youtube. Well your guess is simply bang on! Yes, this is the song which finally got us to the doorsteps of eminent filmmakers Anand.L.Ray sir and Anurag Kashyap sir. It so happened that after getting a call from Anand sir through a common friend named Ravi Adhikari — who had actually played an instrumental role in enabling us to reach the much-coveted platform of Tanu Weds Manu Returns — we both by the blessing of God, could luckily manage to create the song 'Banno' which clicked in our favour.

The number is frankly our ticket to this big entertainment industry and would forever remain an asset in our lives. You see, certain songs are life-changers. They give us our name and the confidence to find a toehold in our chosen fields. It means a lot for us as we two small town guys could live up to our parents' unspoken expectations. It is indeed nothing short of a miracle to us.

You also impressed your fans big-time with the foottapping track 'Samandar' from funny-man Kapil Sharma's much-anticipated debut vehicle, Kis Kisko Pyaar Karoon. Seems you are already on a roll. What do you have to say?

Working with Abbas-Mastaan sir (well-known film director duo Abbas Burmawalla and Mastaan Burmawalla) and Hussainbhai (editor Hussain Burmawalla) was yet another step forward for me. Believe it or not, the 'Samandar' song was merely lying in the trash bin of my desktop and the very same song had me catapulted to the team of Kis Kis Ko Pyaar Karoon. Add to this, the awesome music-video which was a big surprise for me! You see, everything fitted so perfectly as if my song has just filled in a row of predetermined blanks. I mean I can't thank the entire crew enough for providing me with this huge opportunity to work upon. Am honestly so grateful (smiles!) And the icing on the cake came in the form of super entertainer Kapil Sharma, whose fans are spread all over the world.

Were you fond of music since a formative age? Can you trace back those days from your memory?

Well ever since I remember I was always a part of music no matter whatever I was into. Ripples of rhythm and tunes were always rolling inside me because of my dad and mom.

How have the yesteryear masters influenced your musical consciousness?

I am greatly inspired by the works of musical luminaries like Madan Mohanji, R.D. Burman sir, Ilayaraja sir, Salil Chowdhury sir and of course my dad, who helped me learn from my mistakes and all the common errors that a budding composer tends to make. The most vital lesson he hitherto taught me is how to convert a bad note into an ear-soothing tune so that it melts a million hearts. I always stick to his advice and suggestions which are like precious pointers in my musical growth.

How would you define your own taste of music? What inspires you as a musician?

Versatility is a key factor to reap rewards in this industry. And I walk with an open mind to absorb any slight wind of change and variety that frequently blows in through the windows of our eyes and ears. Fact is, your sensory receptors have to grab those 'new-waves' and put an intent of innovation to your thoughts. Thus, you are able to find new ways to express yourself through music. As a musician, life always inspires me. This apart, my past, present and the future lend me that requisite energy and emotions to create music.

Are you attuned to world music? Which artistes' body of work you deeply admire and why?

Yes very much indeed (smiles)! I'm always connected to it. In this era, you can't be clueless about world music. I am a die-hard devotee of the everlasting American musical genius Quincy Jones and our very own Mozart of Madras A.R. Rahman sir. For me, they are the 'Wright Brothers' and 'Einstein' of music.

You are also technically trained in music and have a strong background in sound engineering with a firm grip on the latest softwares and hardwares. Enlighten us a bit on this and how has your technical knowhow helped you chase your passion?

Sound has always been my passion. True. So I kept updating myself with the latest technology available on different software bases. Basically, I learnt on the job you may say through trial and error. I picked up all these advanced versions of gears and mechanisms from my first PC (personal computer) to my current Mac (notebook laptops). I began with the Cool Edit Pro and then slowly shifted to Cakewalk, Cubase, Nuendo, Digital Performer and finally landed on the Logic Pro. Coming to the hardware horizon, I can only assert that hardwares are my weaknesses like a tray of sinfully delicious pastries and chocolates. Korg products (a Japanese MNC which manufactures electronic musical instruments, audio processors, guitar pedals, recording equipment and electronic tuners) are my all-time favourite machines to fiddle with and recently, the Roli's Seaboard (a rubber-keyed digital piano) which is a MIDI controller is my current love.

You have explored and experimented with various musical genres. Cite your favourite example from the collection.

Working with the mutli-talented Shashaa Tirupati (Bollywood playback singer, songwriter and voice-over artiste of Indo-Canadian origin) on an Indian classical trap version will obviously be my top favourite. And the rest of my repertoire amounts to everything that I have created as a team effort and is an integral part of my whole learning process.

Are you interested in creating a new genre of music? What would it be like?

Well, I can never create...I can only revive music by putting a lot of love, heart, passion, care and affection in it. Nothing can be bred as new I suppose. It can only be brought back to life and on that note, I am a doctor by heart, and music is my medicine.

Tell us something about your musical collaborations with a host of international artistes from London, Boston and New York.

I have worked with artistes like Kenneth Stuart Stringfellow alias Ken Stringfellow (ace American singer, songwriter, multi-instrumentalist, arranger and producer), Shammy Salickram (aka Mr. Shammi who is a soca music artiste from Trinidad), the famous hip hop-EDM duo Raool, who in turn is a Konvict Muzik artiste under Akon (the world-wide popular American rapper, songwriter, businessman, record producer and the co-founder of Konvict Muzik label alongwith Melvin Brown) and of course, Shashaa Tirupati who hails from Canada.

What about an album in independent music?

Well, I am always ambitious about the thriving indie music scene. But albums have to wait for the time being as am now more focused on forging an independent band by merging with the established outfit of Vayu which deals with semi-classical and Sufi rock fusion flavours. We have decided to call this new amalgamation, Tava Fry.

LISTENING TO WHERE YOU ARE

by Isaac J Smith

I have become interested lately in how individually we prioritize our senses in daily life and however one's sensory priorities may be organized through individual life experience, each sense tells an entirely different story.

The nature of the stories told to us by our senses relies solely on an important element of personal interpretation and in this way life speaks to us all in different ways.

The human ear tells each of us stories of the most remarkable nature. Each story reflecting an extraordinary odyssey that only sound can know. The voyage in which sound takes from the ear drum through the ossicles of the middle ear and the labyrinthine interior of the cochlear to find transformation from vibration to electrical impulses via the hair cells manipulated by the movement of fluid surrounding the basilar membrane embodies the language of life in a phenomenal process prior to that of any imposed order of semantic abstraction, habitual response or aesthetic preference.

Learning to listen creatively enables the body to learn and be subsumed in sensations of a more spontaneous nature, to learn in states in which sensory information is reorganized and new pathways for understanding are forged.

Sri Lanka, the country in which I have been residing and teaching for the past five years provides a naturally rich sonic environment in which to engage with. Often I would venture with friends to areas of the country new to me solely to listen to what was there. In doing this I observed many interesting processes in which I habitually organize sonic information and in this state of awareness I was able to teach myself new ways to perceive what seemed to be familiar or uninteresting sonic events. In doing so I also learnt to understand every impulse as a new event and in turn understand that life as an experience is somewhat organized by how it is chosen to be perceived.

Having arrived in Delhi a month ago to undertake the position of Bass faculty at GMI, I have had plenty of opportunity to observe the sonic landscape of this immense city.

From all of the subtle sounds of this city that have reached my ear so far, one sound in particular dominates the audible canvas of this immense metropolis - the car horn.

It seems this particular component of the automobile serves a completely different function for communication in this part of the world and in turn requires different perceptions in order to allow my daily commute to be of a little less cause for anxiety and ill feeling.

I have devised a list of my top five favourite ways in which to creatively listen to a barrage of horning cars and help create new stories for your ears to tell.

1. From my apartment window, when perceived in the right way, the sonic barrage appears as a perfect orchestration of entirely stochastic events. The beauty of this evokes for me at least, a smile upon the nature of the ways in which we choose to communicate as a species.

2. Whilst commuting in dense traffic, learning to relax, enjoy and stay alert in situations of intense sonic stimulation proves a good exercise to practice. (This will also come in handy at your next soundcheck)

3. I always try to remember that the individual communicating inside a motor vehicle via the horn is communicating to another inside a motor vehicle. Often a driver does not know how loud the horn actually appears externally to another. (In this, I am reminded to be in every moment, aware of how I am communicating musically to another; I may appear louder to another in the ensemble than to myself and vice versa)

4. In a creative stretch I can also choose to perceive the incoming auditory stimulus of a car horn in forms of positive affirmations of single or double syllable sentiments such as, 'Love!', 'Beau-ty!', 'Joy-ful!'. This is very useful and I would highly recommend this creative approach.

5. Learning to be patient and considerate in circumstances of sonic overstimulation is by far for me, the best outcome in learning to receive the world around me as a personally creative, absorbing and spontaneous process. 'Value judgments are destructive to our proper business, which is curiosity and awareness.' – John Cage

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ANIL SRINIVASAN

Anil Srinivasan is an accomplished Western Classical pianist who was awarded the coveted Sangeet Natak Akademi Ustad Bismillah Khan Puraskar in 2010 for creative and experimental music. The Madras Pianist as he's fondly called is also often credited as the 'Piano Revivalist' in the Indian Subcontinent. But the buck doesn't stop there for the multi-faceted musician /educationist Anil Srinivasan. As a musician and a keen observer of the Indian music landscape, he's constantly pushing boundaries to keep the concert and music consumption practices dynamic and exciting. One of the few if not the only pianists in the country, Anil will be releasing the country's first major solo piano album –Touch with a national tour through November 2015.

How did you come to play the piano? How has your journey mean?

I started playing the piano at the age of 3. It is a memory that almost all my family members have of me walking across to a piano in my high school and playing, but of course, I don't!

I think in life, these destinies choose you - instead of the other way around. I grew up in an atmosphere fed by Carnatic and Western Classical music. In fact, it was more of the latter. Due to financial constraints faced by the family, I had to take a ten year hiatus from music during which time I trained in marketing consulting and analytics and worked in those domains. In 2007, I came back to India backed by the support I got from folks like Mandolin U Shrinivas, and it has been a wonderful journey so far. Pioneering the piano within the classical South Indian context, playing my own style within the popular context - with the help and support of so many legends and wonderful musicians and peers - all of it has been a miracle that I continue to be happy about.

How did Rhapsody start? How have you applied your professional background and skills in taking your music and your role as an educator?

Rhapsody started in 2012 as a response to the fact that inside the curriculum of schools we tend to treat music as merely a singing session. Through this, the children who already sing are able to do so, but the rest remain disengaged. If we want the next generation of youngsters eager to look at music as a space for them, that they own, and find room for creative exploration, we will need to do a lot more.

Further, music is not only about performance. Music makes for more holistic intelligence in the child. Accordingly, nearly 500 lesson plans were made from LKG to Class 8, and we work with over 75000 children in South India today!!

How difficult is it to survive and flourish as a pianist in India? Is there some scope for it as a profession?

It is extremely difficult. We don't have a scene that specifically focuses on the piano as an instrument enough to sustain a rewarding career. Western classical music is on the rise, largely due to the efforts of individuals, but nowhere close to the effort required to make this a mainstream ideal.

In this context, to play Indian classical-influenced music on the piano, or to even make an aesthetic that is contemporary and new has been an uphill challenge.

Having said that, the choice of projects, collaborations and networks that one can develop along the journey of doing something new/innovative - can help us branch out. I have kept myself open to a number of collaborative projects - from hiphop to film, and that has helped.

Acceptance is still low, but I think a small band of us is working very hard at creating more mainstream acceptance for this.

Tell us about Touch and what are you trying to achieve with this concept?

The idea behind TOUCH is to create a piano tradition that is truly homegrown. I believe the time has come for the piano to take its place among the other instrumental traditions in the country, and we needn't be apologetic about it. For an instrument that is so prevalent in so many walks of life, across multiple media, we needn't think of it just as mute accompaniment to the more exciting drama happening elsewhere.

As a musician, I have worked across contexts, as I've mentioned - from playing Kuthu music for film-based projects to hardcore Indian and Western classical and accordingly, have incorporated every single presentation style into this album. The piano is versatile, and is here to stay - and the album projects it.

Indian music itself has evolved so much over the last decade - internet and new media being huge contributors to this. We have collaborations and music projects that are literally globespanning in their approach, thanks to access.

Its high time the piano, as a global instrument, produced a truly Indian sound that could take its place in this milieu.

Is it daunting to ferry a grand piano across platforms? How do I meet that challenge?

Yes, it is! Which is why I partner with CASIO to have digital pianos in venues that cannot support a piano physically or financially. Whatever it takes to get the message across!!

Please share a couple of your favourites tracks for the uninitiated – where the Piano has played a key role to create the base of the track, but neither has that been understood of credited to the instrument.

Through Bollywood history, we've had the piano in memorable songs. Who can forget Yeh Shaam Mastani in Kati Patang, or in Ami Chini Go Chini in Charulata (Satyajit Ray). Tamil saw composers like MS Viswanathan and Ilayaraja use the piano in hundreds of songs. In both songs that I mentioned, the piano has been the base on which the melody was formed, plays all the key melodic transitions, and provides the base harmonies - except we don't particularly notice it!

Please share your thoughts on collaborations, why has the trend become so important today and whether the current musical climate is doing justice to the very thought of a collaborative space.

Collaborations have always been the way music has progressed, from time immemorial. I don't think the idea of collaborations itself is new. Film scores in the early era required as many as 70 or 80 musicians and technicians coming together to produce just a few minutes of memorable melody.

In recent times, thanks to new media and internet media, these craftsmen are also visible to the audience, and has egged people on to be bolder and more virtuosic in their displays. And hence we have a collaborative performance construct that is always changing and being more exciting.

I've worked with classical greats such as Sudha Raghunathan, Sikkil Gurucharan, Unnikrishnan, Aruna Sairam, U Shrinivas, Ravikiran, Jayanthi Kumaresh, U Rajesh and even legends such as Dr Umayalpuram Sivaraman in the South. I've had the privilege of working with names such as Pt Sanjeev Abhyankar, Gaurav Mazumdar, Rakesh Chaurasia and others in the North.

At the same time, I've had the chance to participate in shows celebrating the music of Ilayaraja, while today's film music composers in the South are all friends and collaborators.

I've played solo, or my collaborative project of novel Carnatic music presentation with Sikkil Gurucharan, or with dance or theatre, with mythology (Devdutt Pattanaik) - and continue to expand the scope and range of possibilities for the piano.

TOUCH commemorates ALL of it - and does so in all the richness and grandeur that the grand piano brings to the table!

Your take on film music? We hear that there is enough and more interest from music directors down south to have you feature on film soundtracks. Are there specific films you've played in?

Film music is at a very interesting juncture in its long history in India. More and more people are getting into the fray, more experimental music is the name of the game – and many exciting young talents are getting exposure. Thanks to my friendship with many of the younger musicians, I've played quite a few tracks in films in recent times. I am most excited about the upcoming "rock piano" track in the film "Sathuram" (Tamil) , with music by young maestro Girishh Gopalakrishnan. I look forward to the music being made by young geniuses such as Santhosh Narayan, Sean Roldan and G V Prakash, all of whom are great friends.

What was the thought behind Piano Mani? Was it difficult to add a context considering Mani comes with his own strong brand of musicality attached to his name?

It was a simple tribute on YouTube to a person I greatly admire both personally and professionally – the inimitable Mani Ratnam. I've had the privilege of doing stage shows with his wife, Suhasini Mani Ratnam, and I've come to see Mani sir as a master craftsman and a great artiste. It wasn't difficult to come up with a medley of Mani songs – as the aesthetic and artistic brilliance that unites them is unique and easy to work with.

> *"We don't have a scene that specifically focuses on the piano as an instrument enough to sustain a rewarding career. Western classical music is on the rise, largely due to the efforts of individuals, but nowhere close to the effort required to make this a mainstream ideal.*
>
> *In this context, to play Indian classical-influenced music on the piano, or to even make an aesthetic that is contemporary and new has been an uphill challenge.*

Your association with S.P. Balasubramaniam and the concert you did.

I got to work with SPB for a specially put together "Unplugged" concert – and was the start of a lovely association with the great singer. Personally I found him to be a vocal wizard, as fresh as he sounded 40 years ago, and a humble and supremely lovable human being. You can find our work on YouTube.

Where do you take TOUCH to next? Are you taking it abroad as well?

TOUCH is slated to release online on November 1. We are taking it Bangalore. Delhi, Hyderabad and Chennai. Additionally, TOUCH will travel as a concert to Europe and to the Far East by end of this year.

What are some of the key festivals you've been featured at? How is your music received abroad?

I was lucky to be featured in festivals such as the Harbourfront Festival in Toronto (With Sikkil Gurucharan and Lata Pada); The Esplanade's Arts Festival in Singapore (several years including this year); Alchemy (Southbank Centre, London); Indika Festival (TOUCH, the UK, 2015); The Fall Dance Festival (Dakshina, Washington DC, 2014); Parramasala (New South Wales, Australia, 2010); India Beat, Malaysia (2011 and 2012) and many more.

You're the first person to win the coveted Sangeet Natak Akademi youth award for creative and experimental music. Did it alter the way you looked at how your music is received?

I am very honoured that I was the first person to be awarded the SNA award for Creative and Experimental Music in the youth category in 2010. Being a national honour, I look at it as recognition for the instrument, and a great fillip to doing more exciting work. I know that this has inspired a lot of other younger musicians, and I am happy that I have been able to contribute this way.

Closing Thoughts.

As a music educator through Rhapsody, I find my work meaningful in enabling children across South India. As a pianist, I find my work highly challenging but of great inspiration to a whole generation that wants to break out and create something new. With TOUCH, I hope to take my journey of "enabling minds" further – and look forward to great collaborations in the years to come.

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TOP 9 BOOKS

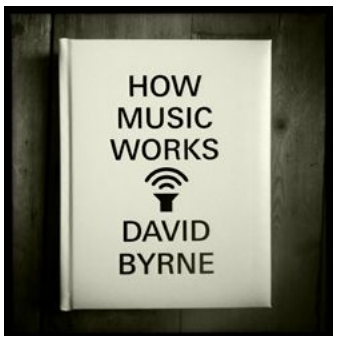
EVERY MUSIC LOVER SHOULD READ

Most of today's musical knowledge is communicated via YouTube videos, PDFs and Skype lessons. Although this is pretty handy and accessible, it's the old-fashioned books that still contain some of the best insights into music, as we know it. Here's a bunch of those very books, which created an irreplaceable history and base for the truly passionate individuals.

Mo' Meta Blues: The World According To Questlove (Ahmir "Questlove" Thompson)

If anyone has ever heard or interacted with virtuoso drummer and bandleader Questlove, they know how ridiculously passionate and knowledgeable he is about music. So it isn't surprising that his memoir be completely immersed in musical expression, and while doing so, critiquing every turn and fold that life brings him to. We come across the black arts, hip hop and pop culture in his time, his road right from childhood to Roots, his hip hop band, and a lot of random snippets of music criticism and run ins with artists.

"Thumbing through these pages is more like picking up an ongoing conversation with the smartest, chattiest music nerd you know." - Rolling Stone Magazine



How Music Works (David Byrne)

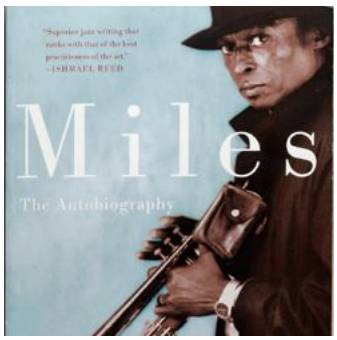
Front man for the Talking Heads, Byrne provides unimaginably diverse elements and analyses of music and it's evolution, with chapters full of information, autobiographical snippets and even anthropological perspectives. He shows us how music has always been a response and an adaptation, serving as an interaction on different levels between human beings. The versatility and yet wholesomeness with which the topic presents itself, makes you look at music in a brand new fashion.

A supremely intelligent, superbly written dissection of music as an art form and way of life. – Kirkus Reviews

Heavier Than Heaven: The Biography of Kurt Cobain (Charles R Cross)

Nirvana has been hailed as a pioneer of the grunge movement, and Kurt Cobain's work resounds through the ages. The connect that every introverted, misguided 'outcast' has had with his music makes this book as special to readers as it is to his fans. The popular word used to describe this biography is 'definitive', very aptly if I may add, since it's not just a story of his life, but also a collection of all the information, memories and facts including suicide notes, journal snippets and quotes from his diary, that provide a spectroscopic perspective of the artist's mind and motivation, his story and the meaning behind all of his masterfully contorted musical expression.

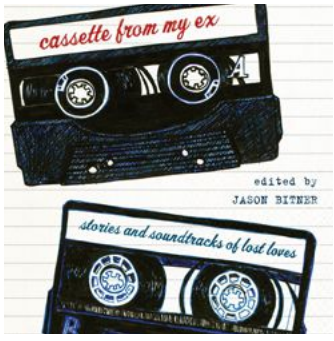
"Cross uncovers plenty of news, mostly grim and gripping. It's the deepest book about pop's darkest falling star." – Tim Appelo



Miles: The Autobiography

Jazz musicians aren't the only ones who worship Miles Davis' work. Having influenced the genre more severely than any other artist, he is by far one of the greatest musicians of all time. His autobiography takes us through pretty much the entirety of Davis' professional and personal life, including women, racism, drug abuse, his music and the legends he has played with, along with his entire discography and a large collection of photographs.

"Superior jazz writing that ranks with that of the best practitioners of the art." - Ishmael Reed



Cassette From My Ex: Stories and Soundtracks of Lost Loves

(Jason Bitner – Editor)

In an age where iPods and MP3 players dominate the music scene, sixty writers and musicians come together to rewind time to when cassettes weren't obsolete, telling stories of their own experiences, and the inspiration that brought about each record's creation. Like individual gems, these stories range from the childishly sweet and innocent to the mellow and heartbreaking, with some story that every reader can relate to.

"Anyone who understands the obsessive attention to details; the time it took to collate, select and edit the content; or just someone who appreciated the rhythms and nuances of such extraordinary artifacts will treasure this collection." – Shirley Manson

Killing Yourself To Live: 85% of a True Story

(Chuck Klosterman)

Klosterman writes of his 6000-mile 'epic' road trip to the sites where legends have died, including Kurt Cobain's suicide and Lynyrd Skynyrd's plane crash. The book isn't as much about the locations, as it is about the implications and realization that come with it. Although seemingly morbid, there are deeper layers to his writing wherein he voices his opinions about passion and excitement, what makes death their best life choice, and what this implies to the rest of the world.

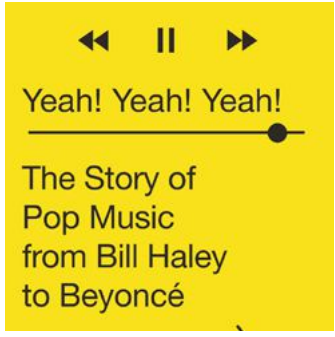
"Mr. Klosterman makes good, smart company." – Janet Maslin, The New York Times

There Goes Gravity: A Life in Rock and Roll

(Lisa Robinson)

The male dominated music industry has never made it easy for women, and this held true way back in sixties too. Journalist Lisa Robinson managed to break past this, re-creating rock journalism like never before and capturing key moments in the lives of some of the greatest names in rock and roll history. In this memoir, Lisa documents her interactions with bands like Led Zeppelin, The Rolling Stones, Queen, and more, giving us a taste of the world of music legends and keen insights into pivotal times in their lives, along with a perspective of this very world from the point of view of a rare female journalist.

"Compulsively readable." – People Magazine

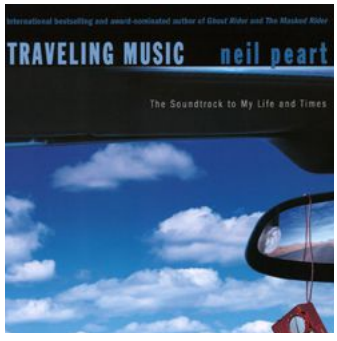


Yeah! Yeah! Yeah!: The Story of Pop Music from Bill Haley to Beyoncé

(Bob Stanley)

Bob Stanley has a very wide definition of pop, one that includes country, metal, indie and even disco. So this history lesson cum old school jukebox is pretty much an insight into the pop scene in its entirety. Songs, bands, music scenes, old and new, indie and mainstream, class acts that never made it big to bands like the Beach Boys, you have pretty much the entire second half of the twentieth century's music stuffed into 600 odd pages. If Madonna, Bowie and Patsy are critical to your playlist, this is one book you definitely shouldn't miss.

"Breezy, opinionated and totally delicious." – David Kirby, Wall Street Journal



Travelling Music: The Soundtrack To My Life and Times

(Neil Peart)

Neil Peart is a name well known amongst musicians and non-musicians alike. Named one of the best progressive drummers of all time, he also has an impressive flair for writing. An autobiography of sorts, he speaks of his road trip with a CD collection of his own personal favourites including Limp Bizkit, Linkin Park, Frank Sinatra and more. What makes this a must read, however, is how we can all relate to music being firmly entrenched and entangled with our memories and emotions, each song bringing back key moments that we relive for those short minutes.

"Buried with the songs and stories of a restless life, Memory drumming at the heart of a moving picture." – Workin' Them Angels, RUSH

music CHINA & prolight+sound SHANGHAI

International music conventions have always been a great source of identifying myriad brands of instruments, audio systems, artists and manufacturers all under one roof. It has also been a massive resource for business-to-business and business-to-customer marketing, interaction and comparison. We recently visited two such expos in China, as exhibitors and visitors.

Music China 2015

Music China was Asia's largest music exhibition, with a total visitor's count of 80,468, an appreciation of 12% as of last year. With a range of 1782 exhibitors from 30 different countries (as opposed to 1775 in 2014) and pavilions including Belgium, Czech Republic, France, Germany, Italy, Japan, the Netherlands, Spain, Taiwan and the UK, the exhibition turned out to be a brilliant success for businesses as well as visitors and exhibitors. Apart from bringing in the up-and-coming products, diversified fringe programs were held to cater to specific interests.

Music education was one of their highlights, with renowned speakers sharing their insights on a variety of topics and tips on growing businesses. Master classes, industry forums, traditional music appreciation, and never-ending live shows.

We found that China truly promotes their youth's music and performing talents, with a major line-up for the gigs coming from local as well as young international artists and bands. Other highlights included exhibitor events from major brands like Tama and Yamaha, orchestral performances and product demonstrations/ presentations.

As for Prolight and Sound Shanghai, the visitor count came up to 25,455, 6% more than its predecessor, from more than 80 countries and regions. Around 500 different brands exhibited their products from across 17 different countries. Although Taiwan was their only pavilion, major brands such as AKG, Harman, JBL, Samson, Adam Hall, TW Audio, DB Technologies, Proel, Audio-Technica, BMB, Funktion-One, Midas, KV2 Audio, Maquinas, NEXO, Global Truss, PHONIC, Beta 3, Soundking had set up stalls and displays.

Looking at a larger, more global picture, we realized how little India has been impacting their music scene. With massive amounts of talent and the resources to back them up, there appears to be a lot of scope for our country on the international front, which we hope will flourish in the years to come.

Musikmesse 2016

As for next year, this international trade fair is going to take place in Frankfurt, Germany. Even with the introduction of a new concept, Musikmesse continues to put the focus on trade visitors. In fact, the coming edition of the world's leading fair for the musical-instrument sector will offer even more facilities and services for retailers, distributors and the industry, and thus underscore its importance as the international business platform for the musical-instrument industry. For example, the 'Musikmesse Insider' VIP program will make visiting the fair more attractive than ever before for buyers. New opportunities will promote the exchange of expert and business information, as well as specialist education in the sector. Excerpts from the press release include:

Musikmesse Insider – exclusive benefits for MI retailers

The Musikmesse Insider customer program offers numerous VIP services and facilities to make visiting the fair as efficient and pleasant as possible for buyers. Program participants will be welcomed at a special reception counter and enjoy free admission to the event, free soft drinks and a cloakroom service, as well as a variety of additional extras for a successful visit to the fair. Musikmesse Insider is aimed at European retailers from all segments of the musical instrument sector with max. 50 employees. The programme was a complete success earlier this year and attracted over 1,700 registrations. For 2016, the range of facilities and services is being expanded again.

Comprehensive training opportunities at the Business Academy

What are the challenges facing bricks-and-mortar trade retailers in this digital age? In what ways have the expectations of customers on the music trade changed? What are tomorrow's trends likely to be in the musical-instrument sector? For trade visitors and exhibitors, the lectures of the Business Academy not only offer the chance to get a step ahead of the competition in terms of knowledge but also help to

understand trends in the sector and draw the right conclusions for their own business model. Top speakers with extensive experience in the industry contribute to an educational program tailored exactly to the needs of decision makers in the musical-instrument sector. Thanks to simultaneous translations, the lectures will be of benefit to both German and international visitors.

Flexible presentation opportunities

Exhibitors can book an exhibition stand in the 'Business meets Business' area as a stand-alone solution – or in addition to their presentations in the themed music halls. There are no restrictions on stand design and they can present their products to an audience of trade visitors and demonstrate them via headphones or soundproof cabins. Musikmesse offers complete packages at a special price for companies wanting to exhibit, as well as for innovative small companies.

Discover the music business of the future at the Future Shop

Bricks-and-mortar businesses are competing more and more with online suppliers when it comes to informing and advising customers about new products on the market. This change is also being driven by social and logistic developments. Thus, it is all the more important that conventional retailers ensure a progressive in-store experience and take full account of their customers' needs. On the basis of a best-practice example, Future Shop shows retailers how to present musical instruments effectively and make visiting the shop a positive experience. The Future Shop also offers valuable insights into the opportunities offered by multi-channel marketing.

Other facilities and services in the B2B context

Both exhibitors and trade visitors can benefit from a great start to thesecond day of the fair at the Business Breakfast and, in a relaxed atmosphere, exchange ideas and information and extend their networks, as well as hear a keynote lecture by a top speaker, while enjoying a plentiful breakfast. In addition, they can also make new contacts at the evening meeting on all days of the fair. Moreover, Musikmesse offers a new Matchmaking program, especially designed to actively bring together exhibitors and trade visitors.

New concept for Musikmesse 2016

In addition to the new facilities and services for trade visitors, Musikmesse will also increase its appeal to international music aficionados. The themed music halls (8.0, 9.0, 9.1, 10.2 and 11.0) are open not only to retailers and distributors but also to musicians and music lovers on all four days of the fair. They offer a comprehensive overview of the market not to mention special areas with stages for live performances, workshops, lectures, themed catering, meeting lounges, etc., which will make them an even more powerful magnet – and an even more attractive presentation area for exhibitors. Thus, Musikmesse has taken due account of the wish expressed by many exhibitors for more opportunities to come into contact with users. Moreover, there will be cheaper tickets for private visitors from Friday to Sunday. Naturally, business will continue as usual in the themed halls. With the new sequence of days (Thursday to Sunday, 10.00 to 19.00 hrs), Musikmesse aims to give smaller retailers the chance to visit the fair outside of normal business hours. Moreover, Musikmesse will also increase its marketing activities via the global sales network of Messe Frankfurt in over 160 countries and thus further increase the importance of the fair for the worldwide sector. As in the past, synergistic effects will be generated by holding Musikmesse concurrently with Prolight + Sound, International Fair of Technologies and Services for Events, Installation and Creation. Prolight + Sound runs from 5 to 8 April 2016 and thus takes place at the same time as Musikmesse on the Thursday and Friday. On these days, the admission ticket for Musikmesse also entitles the holder to visit Prolight + Sound.

BUILD YOUR OWN
HOME RECORDING STUDIO

Building a home recording studio was always thought to be a huge project that takes months of planning, research, and preparation. But with the advancement of technology in today's world, this is just a myth! Getting started with a home recording studio is far easier than you might imagine. Because really, all that you need is a few basic essentials.

As I walk you through the entire step-by-step process of building your first home recording studio from scratch, you need to do two important things: Choose the right space; and the right gear.

So let's get going.

First up, Choosing the right space:

There are several locations in a house, which can be a potential location for setting up a home studio. But choosing the right one among them is important as one room can be better than the other for recording. Here are some pointers for choosing the perfect room for a home studio. Even if four of these conditions are satisfied, you are good to go!

1. The bigger the room, the better

Larger rooms are preferred as they sound better and also give more space for accommodating multiple musicians and your gears/ instruments.

2. Isolation from noise

In everyday life, you forget how much noise is actually around you. When you hear the same noise through the microphone, all that noise is magnified several times. This can easily ruin your recordings. Hence choose the quietest room among the possible choices. One more thing you need to realise while choosing the right room is that YOU will also be a unnecessary source of noise for OTHERS.

3. Flooring

Choose a room with natural flooring such as tiles, concrete, granite or any hard surface. An ideal one would a room with hard wooden flooring. Avoid rooms having soft carpeted floors as these tend to absorb high frequencies making the room sound 'boomy' or 'bassy'. Carpets tend to wear out quickly too.

4. Acoustics

A typical bedroom in a house is small, has a low ceiling and has

parallel walls running through it. Unfortunately, all of these features negatively affect the room acoustics. Hence choose a room with comparatively a larger space and a higher ceiling. Once you choose your room for setting it up, make sure you clear the entire floor space and remove all that is hanging on the walls or anything that vibrates. All this will ensure you have a great take in your recording.

Next up is Choosing the right gear:

The following 7 items are the basic essentials to get things started in a home studio.

1. A Computer

When starting a studio from scratch, the computer is the biggest expenditure by far. But these days, virtually everyone already has a computer of some sort. And virtually all computers are fast enough to at least get you started. So in the beginning, regardless of your budget, I recommend using what you already have. Once you get a few recordings going and ready to buy another machine, I would recommend a Macintosh, which would be a one-time, stable investment for the next 5 years.

2. Daw/Audio Interface

The DAW (Digital Audio Workstation) is the primary software used to record, edit, and mix music on your computer.Originally designed to mimic look-and-feel of analog mixing boards from the pre-digital era. The visual design of these softwares have remained basically the same ever since. Pro Tools, Cubase, Logic Pro, Ableton Live, Nuendo are a few industry standard DAWs available today. And the Audio Interface is the hardware used to connect your computer with the rest of your gear. In a home studio, the audio interface or the sound card allows you to connect the microphone to the computer. These two items can either be bought separately, OR as a combo. Most of the pro-audio brands offer a lite version of the DAW software for free when you buy their audio interface. For example, Cubase SE software comes complimentary with Focusrite Scarlett range of audio interfaces and Ableton Live comes complimentary with the M-audio M-Track series. Avid offers a free copy of their Pro Tools Express DAW with their interfaces.

3 . Microphone

While most home studios acquire dozens of microphones over time, All you really need to get started, is one good, versatile mic. It can be a Dynamic mic or a Condenser mic, although condenser microphones are widely used in all recording studios over the world. The standard "first mic" that everyone recommends for recording vocals is the legendary 'SHURE SM58' because its super-versatile and is recognized worldwide as an industry standard model. If you would be recording an instrument in general, then you should go for the 'SHURE SM57' microphone.

4. Headphones

A good pair of headphones is necessary to get your recording going well. Because when you're just starting out, most of your time is spent recording by yourself. There are two types of headphones available in the market. The Closed Back Headphones and the Open Back ones.

1. Closed back headphones for recording – which offer optimal isolation at the expense of lesser sound quality.

2. Open back headphones for mixing – which offer optimal sound quality at the expense of lesser isolation.

While open back headphones are considered more of a luxury, for your first studio, a pair of closed back headphones are a necessity.

5. Monitors

Despite the fact that many home studios now do the majority of their mixing on headphones, traditionally, mixing has always been done on speakers. Or as they are commonly known in pro audio: studio monitors or nearfield monitors. Compared to consumer speakers, which are designed with various tonal "enhancements", studio monitors have a much flatter frequency response, which provides a more neutral, uncolored sound to objectively judge your mix. And while they can get pricey, there are still plenty of affordable options for beginners as well, like the M-audio BX series and the KRK Rokit series.

6. Cables

One day, your studio will have tons of different cables, but for now you will need three important ones.

• One long XLR cable for your mic, &

• Two short ones for your monitors.

7. Mic stand

While many beginners assume that all mic stands are the same,the truth is a solid mic stand is one of the most worthwhile investments a new home studio can make. However, since mic stands can get pricey, and most beginners are on tight budgets, a cheap reliable stand is more than adequate when you're first starting out.

A few accessories to complete your Home Studio

Pop filter

All of you would've seen this mysterious 'mesh screen' covering the microphone in a lot of music videos. This device, commonly known as a pop filter, is used to filter-out an unpleasant vocal artifact known as "popping". Which is a low frequency blast of air caused by the pronunciation of "P" and "B" sounds.They aren't a "must-have" item for recording vocals, yet for some reason, most beginners feel they must have one, to get through recordings with ease.

Monitor Stands

To take monitor positioning even one step further,Studio Monitor stands can be used. Because rather than restricting your monitor positioning to the surfaces of your desk, with monitor stands, distance, height, and angle are fully adjustable so that you can position them wherever you like.

UPS

Now unlike every other item on this list, which studios tend-to add in logical sequence, the uninterruptible power supply are one of those items, that can be added at virtually any time. Some people get them early-on & others never get them at all. But in my opinion, once you've got the acoustics of your room in-order, and you're finally recording some decent work, you're probably at a point where you'd be devastated if some of that work got lost. Which is exactly what can happen in a power outrage when your computer shuts down improperly.Fortunately for us, a UPS can protect us from such disasters by functioning as a back-up battery, giving you several minutes of power to shut down your computer safely.

HARMAN

TRIO

BAND CREATOR

We had a quick chat with Floyd Fernandes, the popular guitarist in India about his association with TRIO by Harman, his journey in the field of music, and how he was made the brand ambassador of this amazing product. Read this interview to know more about him and the product.

You are known to be one of the finest guitarists in the country. Tell us how you developed a liking towards this instrument?

Frankly it was the cheapest and easiest instrument to carry around. The fact that one could accompany a vocalist, play chords, melody and thump out a rhythm made it a complete musical instrument. And you can bend and touch the string... no contest :)

You are the brand ambassador for Harman's TRIO. Could you elaborate on how you use the product?

The TRIO is a sign of things to come. It's a product with an intuitive concept at its core. The little pedal 'learns' your chords and then proceeds to accompany you on bass and drums, a feature that makes playing alone so interesting. I usually will ideate on the TRIO by playing a few chords and then while it generates a real time backing will play ideas on that harmony. If I like it I will try and remember what I did. A great writing tool.

How did you feel when you were announced as the Brand Ambassador for such a great product?

Oh I was very surprised that Harman would pick me, but then it is indeed a product for people who play a lot at home and do not have the luxury of friends who can play bass or drums leave alone both. I am indeed very grateful.

What is one best thing you like about the product?

The fact that it is small, lightweight, uses a generic 9 Volt pedal power supply and does what it does makes it unique and at this point unparalleled. The sounds are all in this tiny form factor and one needs nothing but an instrument and one amp to make sounds like a band.

What would be your advice to the upcoming/existing musicians about TRIO?

Please try this out and you will be able to squeeze an idea out every time you play with this little intuitive fellow.

Tell us about your association with HARMAN.

It's been very nice to be a brand ambassador (artist endorsement program) and HARMAN has been gracious to let me try the products at leisure and I hope to reach a prospective market one on one with a clinic and demo tour conducted across the country.

What are your future projects?

I am a full time service engineer but a life time musician and intend to make new sounds and share it with people on whatever forum I do get. I have plans to play my music better is all I can say.

Your word to the readers of the magazine.

I wish all the young talented people in our country play, promote and support all forms of music. This will help have a vibrant and permanent music scene.

YOUR OWN BAND INSIDE A GUITAR PEDAL!

The TRIO listens to the way you play and automatically generates bass and drum parts that match your song. Just plug your guitar into TRIO, press the footswitch to teach TRIO your chords and rhythm, then press the footswitch again to start playing with your own personal band!

The TRIO provides seven music genres to choose from including: Blues, Pop, Alternative Rock, Rock, Country, R&B, and Jazz. Up to twelve song styles are available for each genre and you can select between 3/4 and 4/4 time signatures.

The TRIO can learn up to 3 different song parts which can then be recalled on-the-fly as the song plays back. An optional DigiTech FS3X Footswitch can be connected to the TRIO for easier, hands-free selection of song parts and styles.

The TRIO offers independent Genre, Style, Tempo, Bass and Drums controls; Guitar and Control Inputs; Amplifier, Mixer and Headphone Outputs; Built-in Guitar Effects (relative to music genre); a Soft Click Footswitch and includes a 9V DC adapter.

An effects pedal that learns your songs and gives you a band to play with.

FEATURES

Seven Music Genres and Twelve Song Styles Per Genre to Choose From

The TRIO can learn up to three different song parts that can recalled on-the-fly

Adjustable Tempo & Alternate Half Time/Double Time Variants

Bass & Drum Level Controls

Hands-Free Control Using a DigiTech FS3X Footswitch (optional)

Amp & Mixer Outputs

Headphone Output w/Level Control

IndiEarth XChange 2015: A Sneak Peek!

It's that time of year again! The fourth edition of the IndiEarth XChange – India's annual trade event and showcase festival for the independent Music, Film and Media sectors – will take place this November 27th – 29th at the Vivanta by Taj - Connemara, Chennai. The landmark event expands this year to feature 300+ industry professionals from over 20 countries coming together for a series of conferences, workshops, showcase music performances, film screenings and think tank sessions – lots to look forward to.

XChange is India's definitive trade event for independent music, film and media, and provides a professional platform where world industry representatives, venue owners, media, labels, musicians and independent filmmakers can network, discuss, attend workshops, and experience performances and screenings by independent artists. The aim is to create networks between Indian and international industry members and build business relationships that develop the culture industry and arts, opening new markets in India, and creating international markets for Indian artists. XChange has already facilitated several Indian artists – including The Ganesh Talkies, Filter Coffee, Shai'ir + Func, Nucleya, Ravi Iyer and classical Carnatic artist Jayanthi Kumaresh – to perform at various international festivals, and continues to push this agenda through the annual event.

In addition to the colourful music and film festival this year, the event will also feature a series of music, film and media workshops for the general public – in fact, the EarthSync Academy has organised several such workshops at XChange by bringing industry professionals from around the world to Chennai to lead these mentoring sessions. This year's workshops offer specialised skills training by world renowned professionals, giving participants the rare and valuable opportunity to work with highly reputed industry experts from around the globe. The workshops at IndiEarth XChange 2015 are also open for public.

One such workshop is a 3-day workshop on Music Journalism by London-based world music critic Simon Broughton (Songlines UK, The London Evening Standard). Designed to offer Indian journalists fresh perspectives and practical skills in music journalism, the workshop involves a series of eye opening seminars and practical training. At the end of the 3-day workshop, the best piece will be published in Songlines Magazines, UK. There will also be a workshop on Ableton Live led by Yoav Rosenthal (a Sound Designer at EarthMoments and musician/music producer) that will go through the basic tools and features that Ableton Live offers musicians who want to record and produce using their laptops, or who want to prepare for a live performance with Ableton Live.

Other workshops cover a varied and interesting range of topics, including a workshop titled "A Common Live Technical Rider", bringing an exclusive group of Tour Managers, Festival Buyers, and Sound Engineers from India and Europe together to help production professionals and artists/managers by working together to create a common, practical Technical Rider for international touring gigs. There will also be workshops on Pro Tools and Avid, and a workshop for filmmakers on "Effective Storytelling With Sound" conducted by Dolby - exploring different tools and ways to use sound to add colour to a cinematic story.

The XChange also acts as a platform for burgeoning Indian independent musicians, offering different programs that support young and emerging talent. The Indie100 program at XChange this year (organized by EarthSync in collaboration with The Queensland University of Technology) is offering 12 Indian bands the incredible chance to be recorded, mixed and mastered by two of Australia's top music producers - Lachlan 'Magoo' Goold and Yanto Browning - giving them the chance to work with renowned names in the international music industry and showcase their music to an international audience. A rare opportunity for any musician – this program and others aims to showcase Indian talent on the international stage.

Lots happening this year – for more information on XChange 2015: **http://xchange15.indiearth.com/**

To register for these workshops: **http://xchange15.indiearth.com/conference/workshops-program**

www.xchange15.indiearth.com

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Registered Office : No.4, Pushpa Nagar 1st Main Road, Pushpa Nagar, Iyyappanthangal, Chennai-600 056. Ph: +91 44 43840029/35
Sales Office : No. 679/1, 1st Cross, Old Syndicate Bank Road, Indira Nagar First Stage, Bangalore-560 038. Ph: +91 80 42042106
: Y-49, Ohkla Industrial Area, Phase-2, New Delhi – 110020. Ph: +91 9840553783
Sales@provisualaudio.in **www.provisualaudio.in**